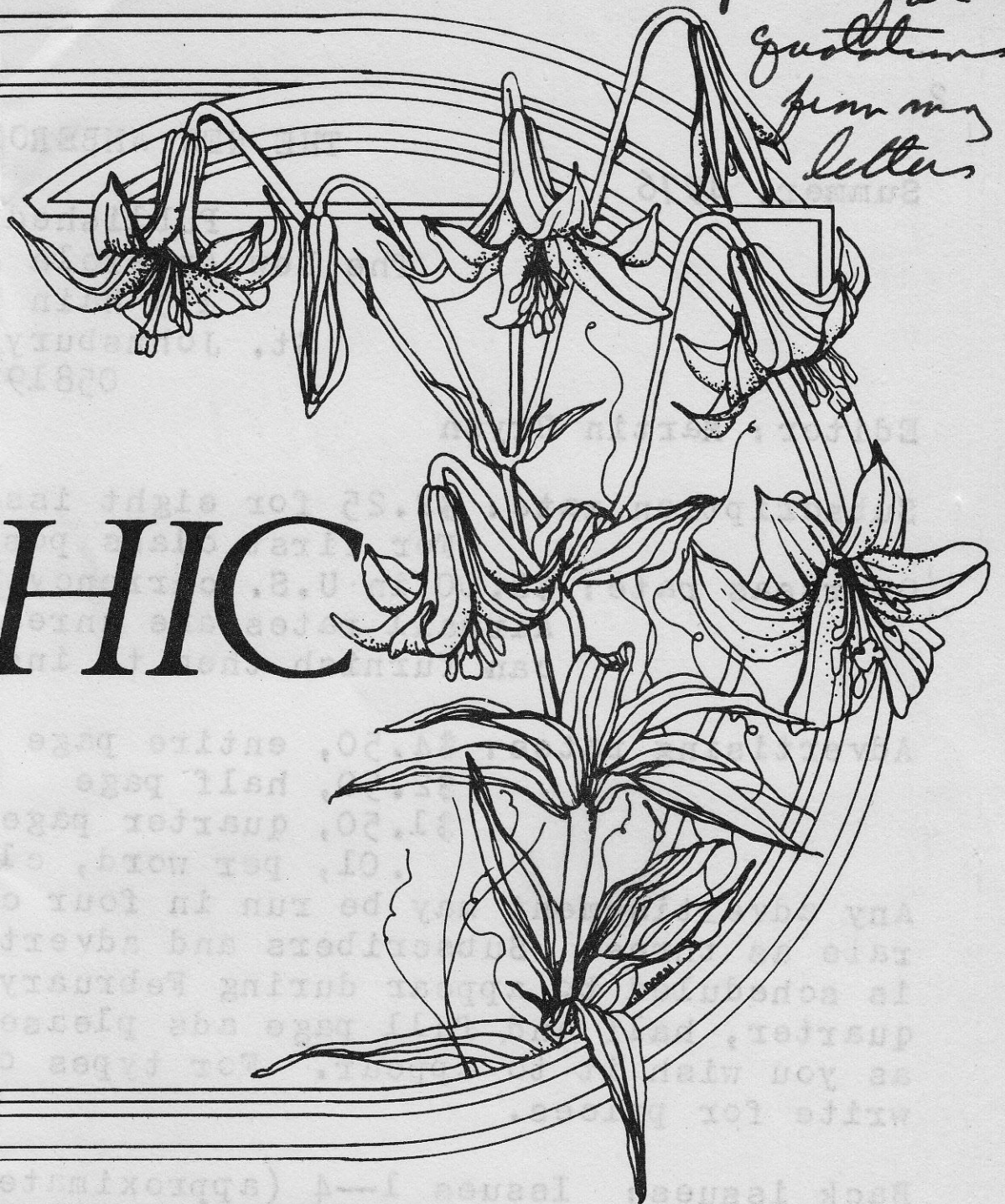


See p. 10 for
quotations
from my
letters

The New

Amberola

GRAPHIC



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Editor's Notes

We frequently receive letters from our subscribers about the GRAPHIC. They are usually complimentary with the feeling being general that the GRAPHIC (some call it the NAG!) is getting better all the time. A common question is "Are you ever going to put out more than four issues a year?" I wish I could answer in the affirmative, but the prospects seem unlikely. To begin with, the GRAPHIC takes an increasingly larger portion of time and effort with each issue. The GRAPHIC is a part-time venture for those concerned and must be worked on only when time permits. Secondly, as you must realize, there is very little profit in this publication. It is more a labor of love and the greatest reward comes in the several gratifying and encouraging letters we receive. Finally, we would hate to burden ourselves with a schedule that becomes so demanding that we are unable to meet it! In recent years there have been several publications for collectors that have vanished without a trace (we nearly did ourselves until three years ago!). The most recent publication to disappear is The Record Collectors Journal from California. I had hoped it would become the leading U.S. publication, but all of a sudden it died without a word or a refund to its subscribers. I can think of at least five publications in the past ten or twelve years that have left their subscribers high and dry. Apparently they all bit off a bigger financial obligation than they could handle, and I'd hate to think of the GRAPHIC joining them.

Have you noticed our attractive covers lately? They have been especially designed for us by (if still reading, turn to p. 14.)

Early U.S. Dance Orchestras - Part 2

By David L. Jones

"When Jaudas' Society Orchestra was organized and its first Re-Creations placed before the great Edison public, the modern dance craze was just beginning. Eugene Jaudas made a study of the proper playing of modern dances. He followed the fads as they came out, judging those of sufficient merit to last, and discarding all others. His work in this field, you all have had many proofs, has been a tremendous success. He always plays with just the right enthusiasm and fire for the one-step, and strikes exactly the swaying, languorous note of the waltzes."

Thus stated the blurb from a 1916 Edison advertisement, for the latest release by Jaudas' Society Orchestra. Although somewhat superfluous, the remarks are, nonetheless, quite correct. For in 1916, and from its inception in 1915 and until its final demise by time and public taste in 1919, there were no other "House Bands" that could touch it. The sound of Jaudas' Society Orchestra was unique and unmistakably original.

Eugene Jaudas was a staff musician at Edison from at least 1908 until 1919, evidently an important asset to the company. The earliest records by Jaudas himself were violin solos of Irish and American country and traditional songs. From that, he went on to form and direct the orchestra that bears his name.

I know nothing of Jaudas personally, however a photograph in the 1920 Edison Diamond Disc catalogue shows him as a middle-aged man, sporting a wide, dark moustache.

Jaudas' Society Orchestra's output was quite large, considering it was in existence only 4 years. There were 97 Diamond Discs and 98 Blue Amberola cylinders, one of which appears on the 23000 British Blue Amberola series.

Jaudas was able to use novel effects on his records, plain "talking machine" records could not use or would not dare to. One was the authentic use of drums, with the "rolling" effect and almost life-like use of cymbals, bells, chimes and animal sound-effects. Also his orchestra featured the banjo as part of it, rather than a "sore thumb" novelty band, which Victor and Columbia did. The banjo was a scored instrument and sounds quite at home. Another thing that Jaudas was able to use to advantage was the string bass, when "talking machine" records had to use either a bass clarinet or a "grunting" tuba as a substitute.

Also, many of the early sides feature very good brass parts. "Lil' Liza Jane" is an exceptional example of this. Some other noteworthy records are "As You Please" - "Me-Ow" - "Virginia Reel" and "Sunshine of Your Smile." These all have excellent arrangements and are worthy additions to any collection.

And of all the fine selections this orchestra did including the few titles I just mentioned, one seems to have been the top selling item, by the way it keeps turning up. This is "Beautiful Ohio - Waltz." I have seen this so often that one suspects many Edison Diamond Disc Phonographs may have been purchased as a direct result. This comes also in 1919 just as the Jaudas ensemble was in its twilight. What more fitting way to bid "farewell" than with this beautiful selection.

This seems as good a place as any to introduce the envelope notes from the above-mentioned Diamond Disc. As you know, most of the early Edison envelopes contained a few paragraphs which usually had to do with the records they contained. Once in awhile the writer wandered away from the specific record and wrote about music in general. Such is the case with "Beautiful Ohio," and the reason for copying it is that Ray Cummings includes an episode which supposedly occurred during a Jaudas

4. recording session. (By the way, can any reader furnish us with information about Ray Cummings or "R.T.B."? Their "liner notes" provide fascinating reading and could make an interesting topic for some future GRAPHIC.)

I strolled into the Edison Recording Laboratory one afternoon last summer, and caught Eugene Jaudas in the very act of making a Fox Trot number. The thermometer stood something like 100 degrees in the recording room and the Fox Trot sounded most uninviting to me. So I waited for Jaudas on the roof outside. When he came out and had cooled off enough to think coherently, I asked him how this "modern dance stuff" ever came to be. Bob Gayler was with us. Gayler knows nothing about dance music, so, of course, he eagerly volunteered his opinion.

"Degredation of the race," he said. "Civilization is going to blazes." Blazes isn't the word he used, but the idea is the same. Jaudas laughed. "Modern dancing, so called, came before the war," he said. "I think the reason for its popularity lies in the music. It was so completely different from any dance music known before—it opened up a whole new realm to dancing teachers. And they took advantage of it, of course, to help their business. Then when the craze was fairly under way, thousands of people got behind to boost, and to reap the golden harvest. I did. Boost I mean, and I'm still reaping."

Ray Cummings

As 1919 approached it was obvious jazz was changing the way Americans danced, and so instead of trying to keep pace, the Jaudas Society Orchestra just slowly faded away, being superseded by the All Star Trio, Green Bros. Novelty Band, Tuxedo Dance Orch. and Lenzberg's Riverside Orch. to name a few. The last title issued - #50625, "Texas - Fox Trot" was issued early in 1920; however, it was, in fact, recorded in 1918. The other ironic point was that the Blue Amberola title was issued in 1918, at the peak of popularity, but here is the Diamond Disc almost 2 years later! This practice was common with Edison and was done with all types of music, artists and records and eventually cost the company dearly.

So now we come to the listings, and I hope for many of you this will assist your future collecting endeavors. I am eager to buy many of these records, so if you wish to write please do so. I appreciate all who commented on the Julius Lenzberg article and thank you kindly.

- David L. Jones, 116 Constitution Circle, Clairton, Pa. 15025 -

* * * * *

Jaudas' Society Orchestra and Band
1915 - 1919

Titles followed by (J.B.) are by Jaudas' Band rather than Society Orch.

<u>Diamond Disc #</u>	<u>50000 series</u>	<u>Blue Amberola #</u>
50201	As You Please - One-Step	2528
50225	La Russe - arranged by Chalif	2582
50226	Carnival - One-Step	2559
	Millicent - Waltz Hesitation	2574

50231	Ecstatic - Waltz Hesitation Love's Melody Waltz	not issued 2589
50240	Castle Valse Classique - from "Humoresque" Bubi - Fox Trot	2552 not issued
50243	The Only Girl - Waltz Hesitation Tickling Love Taps - Fox Trot - from "Suzi"	2639 2620
50252	I Didn't Raise My Boy to Be a Soldier - One-Step Pick-A-Chicken - One-Step	2641 2645
50257	I'm On My Way to Dublin Bay - One-Step Shadowland - Fox Trot	2654 2666
50261	Music Box Rag - Fox Trot Valse Fantastique - Waltz Hesitation	2604 2669
50271	By Heck! - Fox Trot Destiny Waltz	2693 23400, 2704
50291	Sunset on the St. Lawrence - Waltz A Perfect Day - Waltz	2988 3167
50295	Little Pep - One-Step Roberts Globe Trot - Fox Trot	2722 2713
50311	My Bird of Paradise - Medley One-Step	not issued
50305	Whistling Rufus - One-Step Ragging the Scale - Fox Trot	2757 2734
50326	Lake of the Woods Waltz Bridal Blushes Waltz	not issued 2808
50336	Girl Who Smiles - Medley Waltz	2850
50340	Virginia Reel Medley	not issued
50344	Stop! Look! Listen! - Medley Fox Trot Babe in the Woods - Fox Trot	2884 2886
50346	Underneath the Stars - Fox Trot Around the Map - Medley Fox Trot	2865 2866
---	Aloha Oe Waltzes	2911
50353	Setting the Pace - One-Step	2936
50355	Sybil - Fox Trot Sybil - Waltz	2918 not issued
50367	Chateau Three Step La Confession Waltz	2958 3047
50368	On the Hoko-Moko Isle - Medley One-Step Wake Up! America - Medley One-Step	2961 2937
---	Bantam Step - Fox Trot	3002

6.

---	You're a Dangerous Girl - One-Step	3014
50388	Ole Virginny - One-Step	3050
	Listen to This - One-Step	3043
50397	Waters of Venice - Waltz	2966
	Mighty Lak' a Rose - Waltz	3026
50409	Go Get 'Em - One-Step	3088
	Broken Doll - (London Taps) - Fox Trot	3084
50412	There's a Little Bit of Bad in Every Good Little Girl - Medley Fox Trot	3095
	Step With Pep - One-Step	3120
---	Money Blues - Fox Trot (J.B.)	3186
---	Rolling Stones Waltz	3212
---	Jazz One-Step (Hong-Kong)	3228
50416	Oh Boy! - Fox Trot - from "Oh Boy!"	3247
	Kiss Waltz - from "Her Soldier Boy"	3341
50424	Allah's Holiday - Med. Fox Trot - from "Katinka"	3195
	My Hawaiian Butterfly - Medley Fox Trot	3223
50425	Mo-Ana - Waltz	3235
	Flora Bella - Medley One-Step - from "Flora Bella"	3111
50428	Poor Butterfly - F.T. - from "The Big Show" (J.B.)	3146
	Missouri Waltz	2950
50437	Have a Heart Waltzes - from "Have a Heart"	3174
	Have a Heart - One-Step - from "Have a Heart" (J.B.)	3187
50438	Havanola - Fox Trot	(J.B.) 3298
	Home Again - One-Step - from "Her Soldier Boy"	(J.B.) 3198
50441	Oh Johnny! Oh Johnny! Oh! - Medley One-Step	3256
	That Creepy, Weepy Feeling - One-Step	3313
50446	For the Freedom of the World - One-Step	3296
	Hello My Dearie! - Medley One-Step	3291
---	Hitchy-Koo - Medley One-Step - from "Hitchy Koo"	3339
---	Good-Bye, Good Luck, God Bless You! - One-Step	3357
50450	Good-Bye Broadway, Hello France - Medley One-Step	3363
	Ain't You Comin' Back to Dixieland? - Fox Trot	3320
50458	Paddle-Addle - Fox Trot	3389
	Rambler Rose - One-Step - from "Rambler Rose"	3442
50459	Sunshine of Your Smile - Waltz	3259
	Felicia - Waltz	3302
---	Hy-Sine - One-Step	3416

---	When I Hear That Jazz Band Play - Fox Trot	3444
---	Wasatch - Fox Trot (J.B.)	3450
50469	Lil' Liza Jane - One-Step	3463
	Darktown Strutters Ball - Fox Trot	3462
50480	Old Timers Waltz Medley	3461
	Molly Dear Waltz	3278
---	Molly-O - Medley Waltz	3584
---	When I Send You a Picture of Berlin - One-Step	3608
50496	Smiles - Fox Trot	3615
---	Oriental - Fox Trot	3622
50504	Out of the East - Fox Trot	3660
	Charming Waltz	not issued
50510	Take a Chance - Fox Trot - from "Canary"	not issued
	This is the Time - Fox Trot - from "Canary"	3703
50511	Beautiful Ohio - Waltz	3733
	City of Dreams - Fox Trot - from "Oh! My Dear"	not issued
50522	Somebody's Sweetheart - Med. F.T. - from "Somebody's Sweetheart"	not issued
	Better 'Ole - Medley One-Step - from "The Better 'Ole"	3731
50527	Singapore - Fox Trot	not issued
50530	Howdy! - One-Step	3604
	Blue Rose - Waltz	3567
50535	Me-Ow - One-Step	3762
50544	Djer Kiss - Waltz	3671
50553	More Candy - One-Step	3404
50596	Good Night Waltz - No. 1	not issued
	Good Night Waltz - No. 2	not issued
50600	Waltz Memories	3408
50625	Texas - Fox Trot	3552

80000 series

80369	Cheer Up! Liza - Med. F.T. - from "Cheer Up! Liza"	3369
80382	Leave it to Jane - Med. F.T. - from "Leave it to Jane"	not issued
80383	Jack O'Lantern - Fox Trot - from "Jack O'Lantern"	3419
80435	Girl Behind the Gun - Medley One-Step - from "Girl Behind the Gun"	3650

* * * * *

National Music Lovers
Part Four

by Dave Cotter

Beginning with this series, the research on the NML label really becomes interesting. The Operatic series has the most variations of all the series to date and although this listing may appear complete, there is always the chance that even more variations may exist...so please, check your records. Before we start, I do have a few additions to previous listings...

- 1008-A mx. 1042 - also on Banner by Stellar Quartette
 1008-B mx. 41837 - from Emerson 10407 by Criterion Male Quartet
 1011-B mx. 4514 - add take 3
 1012-A (17109) - on Olympic 17109 by Marguerite Wilson
 1012-B (2019) - also on Banner 2019 by Francis Burrell
 1014-A (2015) - also on Banner 2015 by Francis Burrell. Note:
 Fred Smith has closely examined his copy of 1014 and
 tells us that the VML master numbers are actually NML
 written semi-mirror image (that is).
 1014-B Add 17109 (marked out); this now positively identifies this
 side as from Olympic 17109, by Howard Shelley.
 1018-A Bill Bryant tells me that his copy of "Face to Face" is
 definitely mx. 4310-4, not 4319-4. 4310 is the correct
 master (from Emerson), as 4319 is by Cal Stewart and Ada
 Jones.
 1019-B mx. 4320 - we had previously traced this to Emerson 1087
 by the Shannon Four. It appears that later issues of
 this Emerson number replaced the Shannon Four version
 with one by Baur and Shaw, using mx. 3726 (Grey Gull?):
 It is conceivable that the NML version eventually did
 likewise.
 To further complicate matters on this entry, Bill Bryant
 reports that "despite its being labeled MUSIC LOVERS
 QUARTETTE, it is, in fact, sung by a contralto, whose
 voice I can identify as Nevada Van Der Veer's."!! Per-
 haps Bill's copy is pressed from mx. 21001 and not the
 Emerson. (Ed. note: My copy of NML 1019-B uses mx.
 4320-3 and definitely is a quartet. It's obvious, then,
 that Bill's copy uses a matrix from a different source.
 I suspect this will eventually prove to be from Olympic.)
 1021-A mx. 41855 also on Regal 9205 by Lenox and Roberts

* * * * *

Operatic Song Series D
(Label design: Purple Shield on Gold Background)
1024 through 1031

- 1024 Mario Brefelli (201-1, -2, -3)
 RIGOLETTO (LA DONNA E MOBILE) (WOMAN IS FICKLE) ACT III
 Music Lovers Stellar Quartette (208-1)
 RIGOLETTO - QUARTET - BELLA FIGLIA DELL 'AMORE (FAIREST DAUGHTER
 OF THE GRACES) ACT III
 1024 First Variation shows the same B side with different A side:
 Mario Brefelli (41598-1)
 TOSCA - E LUCEVAN LE STELLE (THE STARS SHONE FORTH)

- 1024 Second variation shows the A side (Rigoletto) of 1024 and the B side (Carmen) of 1031.
- 1025 Music Lovers Stellar Sextette (207-2)
LUCIA DI LAMMERMOOR - SEXTETTE - CHE ME FRENA (WHAT RESTRAINS ME) ACT II
Mario Brefelli (203-1, -2, -3)
AIDA - CELESTE AIDA (RADIANT AIDA) ACT I
- 1026 Hugo Donivetti (202-1, -2, -3)
MARTHA - M'APPARI (AH! SO PURE) ACT II
Joan La Vere and Miriam Clark (210-1, -2)
TALES OF HOFFMAN - BARCAROLLE (RADIANT NIGHT)
- 1027 Stellar Mixed Quartette (212-1, -2, -3)
MIKADO - MEDLEYS
Miriam Clark (209-1)
BOHEMIAN GIRL - I DREAMT I DWELT IN MARBLE HALLS
- 1028 Stellar Mixed Quartette (211-1, -2, -3)
PINAFORE - MEDLEYS
Joan La Vere (204-1, -2, -3)
SAMSON & DELILAH (MON COEUR S'OUVRE A TA VOIX)(MY HEART AT THY SWEET VOICE) ACT II
- 1028 First variation shows A side of 1028 (Pinafore) coupled with B side of 1030 (Faust).
- 1029 Stellar Male Quartette (205-1, -2, -3)
TROVATORE * ANVIL CHORUS * ACT II
Mario Brefelli (41377-2, -4)
I PAGLIACCI - VESTI LA GUIBBA (ON WITH THE PLAY) ACT I
- 1030 Antonio Bruno (2020-A)
I PAGLIACCI - PROLOGO (PROLOGUE) ACT I
Stellar Male Quartette (206-1, -2, -3)
FAUST - SOLDIERS CHORUS - ACT IV
- 1030 First variation shows the A side (Pagliacci) coupled with a different B side:

Pietro Martini (4510-2)
LA BOHEME - CHE GILIDA MANINA (THY HANDS ARE FROZEN)
- 1030 Second variation - while not a true variation it should be noted here that a copy of the first variation of NML 1030 has turned up bearing the printed label of 1030-B on BOTH sides.
- 1031 Josepha Donnelly (19108-A)
RIGOLETTO - CARO NOME (DEAREST NAME) ACT I
Marie Volevi (19102-)
CARMEN - HABANERA (LOVE IS A WOOD BIRD WILD) ACT I

Matrix notes...

Most of the artists in this series will probably remain untraceable as the 200 master series was most likely NML's own. What we can trace is as follows:

2020 this is a Banner catalogue number, issued as by George Bronson.
(continued on back page)

by Martin Bryan

Before getting to the topic of this issue, permit me to return to the subject of early double-faced records from issue 17. Fred Smith reports having a copy of 1129-89 with labels of light purple with gold lettering. He goes on to say that the second side is labeled as "Overture to 'William Tell'" only, and the words "Part 4. Finale" do not appear. My theory about this is that the labels used were substantially the same as on single-faced issues (except for the colors), and Columbia no. 89 originally contained only this information. Since the finale was recorded first and the remaining three parts didn't come along until later, it stands to reason that the early label copies would not have used "part 4" on them!

When I gave the listing of the 1904 series I had believed that it was complete, as I had seen no others mentioned in Columbia literature. It hadn't occurred to me that Columbia's European branches might have a similar series with variations to the domestic one. With this preface, I quote a portion of a letter from Allen Debus:

The first double faced black and silver Columbia that I saw was one of the Russian 35000 series some twenty years ago. It was traded rapidly to an operatic specialist for a stack of early popular material. I can no longer remember the artist nor the numbers (they were different on each side). The only one of this sort I have now is one I found in England (for they too made such issues with the grey/green with gold label corresponding to our B&S version): 49-628, Columbia Orchestra - The Birds and the Brook with Bird Imitations (Stults) / Columbia Band - The Jolly Coppersmith (Peter).

If you read Tim Brooks' article in the June-July, 1975 issue of A.P.M., you had to be as intrigued as I was about those early 7" double sided Gramophone records. Tim estimated that the 3 discs had been pressed during the summer of 1900 and that the records probably were never placed on sale. While this has nothing to do directly with Columbia, this is as appropriate a place as any to pass along another paragraph from Allen Debus:

I have just checked out my own double faced 7 inch...It is Improved A-490, "A Record for Children" (under label, Hooley - "Toy Record" 11/7/00, 1-S-4-3 11W)/Improved A-491, "A Record for Children" (under label, "Toy Record No. 2" 11-7-00, IN 3-11h) take 2. The second side is also by Hooley although his name was not etched in the matrix. This is identical with other discs of the period and it surely was sold.

Obviously the subject of early double-faced records has not been completed. Rather, we are just beginning to scratch the surface. Now on to more recent matters!

- - - - -

A Valiant Effort

Question no. 1: What recording company do these dance bands all have in common: Irving Aaronson, Henry Busse, Bernie Cummins, Meyer Davis, Eddy Duchin, Roger Wolfe Kahn, Art Kassel, George Olsen, Ben Pollack, Rudy

Vallee, Ted Weems and Paul Whiteman?

Question no. 2: What company do these have in common: Paul Ash, Ben Bernie, Earl Burtnett and Bennie Krueger?

Did you answer "Victor" to no. 1 and "Brunswick" to no. 2? If so, you gave the most obvious answers. Those of us who collect records from the twenties are quite familiar with these artists on these two labels. By any chance did you answer "Columbia" to both questions? That's right! At one point Columbia was offering records by all of the above bands plus Ted Lewis, Guy Lombardo, Emil Coleman, Henry King, Harry Reiser, Fred Rich, etc., etc.

I recently acquired one of the most amazing Columbia catalogues and I'm fascinated with its contents. It's the Columbia Royal Blue Record Catalogue of everything still available from Columbia up to November, 1934. Of course, some of the dance organizations listed above had left Columbia by this time, but their records were still available.

Dance bands are not the only impressive feature. Aside from such famous names in the entertainment world as Ruth Etting, Kate Smith, Lee Morse, and so forth, with whom we usually associate the Columbia brand, there were also the following celebrities represented: Frances Langford, Harry Richman, Eddie Cantor, Gertrude Niesen, Burns & Allen, Ethel Shutta, Ken Maynard, Fred Astaire and Lucienne Boyer - all under one roof.

In the classical field there are some weak spots. The "M" series was fairly extensive, but featured a large percentage of imported recordings. Some operas were thinly represented, with as few as one recording in some cases (Ernani, Favorita, Martha).

Nevertheless there are some noteworthy highlights. Those playing or conducting their own compositions include Jose Echaniz, Adolph Frezzin, Rudolf Friml, George Gershwin, Alexandre Glazounov, Percy Grainger, Charles Haubiel, Gustav Holst, Albert Ketelby, Pietro Mascagni, G. T. Pattman, Francis Poulenc, Florent Schmitt, Cyril Scott, Igor Stravinsky, Louis Vierne and Efrem Zimbalist. A wide spectrum of composers is represented in the "Masterworks" series; there were about 175 different album sets available, including ten complete operas.

Though the artist list was not very extensive, there were still some impressive names included. In at least eight instances there were "M" series recordings by the same artists as in the 1934 Victor Red Seal section: Boston Symphony Orchestra, Pablo Casals, Alexander Kipnis, Mischa Levitzki, Lily Pons, Rosa Ponselle, Elizabeth Rethberg and Efrem Zimbalist. It is interesting to point out that in every single case the Columbia recordings by these artists were priced lower than the Victors!

Other soloists in the "M" series, represented by electrical recordings, who I feel are worthy of mention are Elsa Alsen, Emmy Bettendorf, Sophie Braslau, Anna Case, Yvonne Gall, Louis Graveure, Charles Hackett, Lotte Lehmann, Riccardo Stracciari, Richard Tauber and Eva Turner, to name a few. The lieder repertoire of Lehmann and Tauber is quite extensive.

This catalogue does have some peculiarities. A price of 25¢ appears on the back page, though I wonder if it was actually sold. If a dealer handed his customer a catalogue for free and he saw a price stamped on the back, he might feel he was being given preferential treatment and hence might become a good customer. The catalogue contains some entries which in 1934 must have seemed antique. Imagine spending 75¢ for an ancient recording of Henry Burr singing "Safe in the Arms of Jesus" (A244) pressed in blue shellac! Perhaps the most unusual entry is 187-M,

Mahatma Gandhi: His Spiritual Message, in two parts. The catalogue itself is not without errors and is poorly organized and cross-indexed. As an example, a prospective customer for a recording of "Two Grenadiers" would easily find one by Fraser Gange listed. But if he didn't know German he might never discover another by Tauber indexed under "Die beiden Grenadiere."

As if the poor Columbia dealer of the early thirties didn't have enough to worry about, what with records not selling and all, he must have been plagued by a massive renumbering of several of his records by the company. Somewhere around 1933 most of the records in the popular series (10" and 12") of anything of a foreign or classical nature were shifted to the "M" series. Oddly enough, Lucienne Boyer's songs in French were placed in the "M" series, while her English version of "Hands Across the Table" remained as a "D":

I can think of no sensible explanation for this move, as in most cases the records were priced the same as they had been in the "D" series. It undoubtedly caused a lot of inconvenient book work on the part of the dealer as well as confusion on the customer's part. Any attempt on the dealer's part to renumber his existing stock must have made them appear instantly outdated. A copy of 50364-D by Edouard Commette which I have has a hand written sticker on it giving its new number in the "M" series. This must have been a totally useless task, certainly resulting in no greater sales figures.

Columbia certainly must have been making a valiant effort to regain its share of the market during 1932-34. Not only were several of the popular artists signed during these years, but according to a list in the front no records were priced over \$1.50. Imagine getting records by Case, Casals, Rethberg, Ponselle, Zimbalist, Braslau and Hackett for as little as 75¢! And several of the 12" discs were just a dollar.

Why are the Royal Blue records so maddeningly elusive today? What was Columbia doing wrong to have so many excellent recordings ignored? Obviously the fact that there was a depression going on is a considerable factor. Yet Victors from this same period are not difficult to locate. To be sure, the 1934 Columbia catalogue is nowhere near as extensive as the Victor, but this doesn't explain why so many good records went unsold.

In my own experience, the only Royal Blue records that I turn up with any degree of success are usually instrumental recordings - frequently in the 67000 and 68000-D series. I understand that the New York area yielded hundreds of this type in its shops not too many years back. The good ol' popular records seem to be the scarcest. In fact, during the past six years and after thousands of miles of traveling, I have averaged one a year! (Since I first wrote that statement a few weeks ago I found my second this summer! It's a great Ethel Waters of "Heat Wave" and "Harlem on My Mind.") Where are the thirty-two sides by Rudy Vallee? He was at the peak of his career in '32 and '33 when his Columbia were made; his records for Victor just before and just after his Columbia period turn up. Same with George Olsen who had twenty-nine sides after he left Victor. I have heard that the majority of the choice jazz recordings from this period that are now in private collections are virtually like new. It seems that those who were around nearly forty years ago were able to buy up thousands of unsold records from dealers' stock for a fraction of their original price.

To sum up this seemingly endless essay, there were hundreds of gems available from Columbia in 1934 which, for one reason or another, were practically ignored by the majority of those who had money to spend on such luxuries. Why?

CANADIAN VICTOR 216000 SERIES

by J. R. Tennyson
(cont. from issue 17)

216332	11/21	Ti-O-San	Raderman's Orchestra
		Remember the Rose	" "
216333	11/21	Mother, I Didn't Understand	Lewis James
		Down at the Old Swimming Hole	Charles Hart and Lewis James
216334	11/21	Bring Back My Blushing Rose	Charles Harrison
		Daisy Days	Shannon Four
216335	11/21	Remember the Rose	Charles Harrison
		Sleepy Head	Billy Jones
216336	11/21	Ma!	Billy Jones
		Mimi	" "
216337	11/21	Sunshine - One-Step	Scott's Orchestra
		Jabberwocky - Fox Trot	" "
216338	11/21	Say It With Music - Fox Trot	Raderman's Orchestra
		Just Because - Fox Trot	Van Eps Quartet
216339	11/21	Cohen at the Wedding	Monroe Silver
		Cohen's New Automobile	" "
216340	12/21	Sweet Lady - Fox Trot	Metropolitan Dance Players
		Just Like a Rainbow - Fox Trot	" "
216341	12/21	Yoo Hoo - Fox Trot	Metropolitan Dance Players
		It's You - Fox Trot	Imperial Dance Orchestra
216342	12/21	Bring Back My Blushing Rose - F.T.	Metrop. Dance Players
		Somewhere in Naples - Fox Trot	" "
216343	12/21	I Ain't Nobody's Darling	Billy Jones
		Dapper Dan	" "
216344	1/22	I Wonder If You Still Care for Me?	Charles Hart
		My Little Sister Mary	Lewis James
216345		Tuck Me to Sleep in My Old Tucky Home	Regal Quartet
		Bundle of Joy	Concordia Trio
216346	12/21	The Birth of a King	Charles Hart
		Jerusalem	Elliott Shaw
216347		Ma! - Fox Trot	Champion Jazz Band
		When the Honeymoon was Over - Fox Trot	" "
216348		My Sunny Tennessee - Fox Trot	Champion Jazz Band
		Tuck Me to Sleep in My Old Tucky Home - F.T.	" "
216349	12/21	1.) While Shepherds Watched 2.) Christians Awake -	Trinity Quartet
		1.) O Little Town of Bethlehem 2.) Angels from the	
		Realms of Glory	Regal Quartet
216350	12/21	Plantation Lullaby	Regal Quartet
		Honolulu Honey	Charles Hart and Elliott Shaw
216351	12/21	Medley of Irish Songs, No. 1	Palace Quartet
		Dozing	Charles Harrison
216352	1/22	If You Only Knew	Lewis James
		After All is Said and Done	Lewis James and Charles Hart
216353	1/22	June Moon - Fox Trot	Champion Jazz Band
		Fancies - Fox Trot	Imperial Dance Orchestra
216354	2/22	It Must Be Someone Like You - F.T.	Champion Jazz Band
		Oh Joy - Fox Trot	Scott's Orchestra
216355	2/22	There is a Wideness in God's Mercy	Trinity Quartet
		1.) Softly Now the Light of Day 2.) Sevenfold	" "
216356	2/22	Guard's Brigade - March	Metropolitan Military Band
		Military Cross March	" "
216357	3/22	When Francis Dances with Me - Waltz -	Metropolitan Dance Or.
		Ten Little Fingers and Ten Little Toes - Fox Trot -	
			Monro's Jardin de Danse Orchestra

(to be continued)

(cont. from page 2) E. Dorn, a local artist of considerable talent, who receives inspiration from turn of the century illustrations.

If you're waiting for back issues which were out of print, please continue to be patient. We hope to have these ready by the end of the summer.

Don't send cash in large amounts! In the past three years we have had two experiences where cash was sent to us and never received. During the same period of time we have not had one bad check. This attests to the high caliber of the fraternity of collectors. If you don't have a checking account, inquire from your local bank if you can get money orders. Some banks provide them free of charge to their customers. Forget postal money orders...they are now 50¢ minimum!

You may have noticed that postage on the GRAPHIC has gone up again! Not only has the third class rate risen, but the rate for books and records also went up on July 6. The minimum fee is now 25¢ - almost double what it was just a few years ago; and the rate to Canada is even higher. It would be nice if we could set our rates and prices without worrying how long it will be before postal increases take another bite.

When you receive something you've ordered from us please let us know if it arrives in poor condition. We try to take precautions against damage and want to know if something has been inadequately protected.

Finally, please give our advertisements a second reading. A lot of reputable collectors have spent money on advertising space and it would be a shame to ignore them. By the way, don't hesitate to order some of Steve Ramm's note cards; they are attractive and delightful!

Hope you've been having a good summer.

M.F.B.

- Olive Kline Hulihan -

We have learned of the recent death (July 29) of this pioneer artist. Olive Kline's recording career dates as far back as 1912 when Victor began issuing records of her voice. Her repertoire consisted mainly of concerted songs intermixed with popular songs from leading Broadway musicals and even a few first rate operatic arias. Shortly after her entry as a Victor artist, several of her best popular recordings were issued under the name "Alice Green." These include songs like "Here Comes Tootsi," "Hurry Back to My Bamboo Shack" and "So Long, Letty" as well as several others - none of which, perhaps, were dignified enough to appear under Miss Kline's own name!

If you were to consider all of Olive Kline's solos, her duets with Werrenrath, Murphy, Baker, Macdonough, etc., plus her work with various Victor choruses, you would soon realize that she was one of the more prolific Victor artists. In view of the fact that Olive Kline began recording nearly 65 years ago, she was one of the last remaining survivors of the early days of the industry.

J O L S O N

by Michael Freedland

This is perhaps the best book written about the man who called himself "The World's Greatest Entertainer." Some mention of early recordings, greater detail about Decca years. Over 250 pages and several illustrations. Originally published in 1972 @ \$8.95; these are new copies.

\$4.50, postpaid, from New Amberola

D-13	-	African Dreamland	New York Military Band
D-14	-	Where the Ivy's Clinging, Dearie, 'Round the Old Oak Tree	-
			Manuel Romain
D-15	-	Smile, Smile, Smile	Ada Jones and Billy Murray
D-16	-	Flanagan Entertaining the Club	Steve Porter
D-17	-	Dreams of Childhood Waltz	American Symphony Orchestra
D-18	-	You're Just a Little Bit o' Sugar	Joe Maxwell
D-19	-	Swingin' In de Sky	Arthur Collins and Byron G. Harlan
D-20	-	Halli Hallo Medley	George P. Watson
D-21	-	Xylo Medley	Charles Daab
D-22	-	Because of You	W. H. Thompson
D-23	-	There Are 57 Ways to Get a Man	Stella Mayhew
D-24	-	Camp Meeting Jubilee	Peerless Quartet

Concert and Operatic Amberol Records

Old Number		Relisted as
B-150	- Les Huguenots - "Romanza, Piu Pura"	Leo Slezak 40000
B-151	- Tannhäuser - Loblied der Venus	Leo Slezak 40001
B-152	- Standchen	Leo Slezak 40002
B-153	- Otello - Morte di Otello	Leo Slezak 40003
B-154	- Aida - "Celeste Aida"	Leo Slezak 40004
B-155	- La Tosca - "E lucevan le stelle"	Leo Slezak 40005
B-156	- Otello - "Ora e per sempre"	Leo Slezak 40006
B-157	- Aida - "Morir si pura e bella....terra addio"	Leo Slezak 40007
B-158	- La Bohème - "Wie Eiskalt ist das Handchen"	Leo Slezak 40008
B-159	- Lohengrin - Schwanenlied und Abschied vom Schwan	Leo Slezak 40009
B-160	- I Pagliacci - "Vesti la giubba"	Riccardo Martin 30000
B-161	- Il Trovatore - "Ah! si ben mio"	Riccardo Martin 30001
B-162	- Cavalleria Rusticana - "Siciliana"	Riccardo Martin 30002
B-163	- Romeo et Juliette - "Ah! leve toi soleil"	F. Constantino 30003
B-164	- Mignon - "Ah! Non credevi tu"	Florencio Constantino 30004
B-165	- La Tosca - "Recondita Armonia"	Florencio Constantino 30005
B-166	- Mignon - Polonaise	Blanche Arral 35000
B-167	- Carmen - Air de Micaela	Blanche Arral 35001
B-168	- La Perle du Bresil - "Charmant oiseau"	Blanche Arral 35002
B-169	- Faust - Air des bijoux	Blanche Arral 35003
B-170	- La Traviata - "Addio del passato"	Adelina Agostinelli 30006
B-171	- La Gioconda - "Suicidio"	Adelina Agostinelli 30007
B-172	- La Bohème - "Mi chiamano Mimi"	Adelina Agostinelli 30008
B-173	- La Tosca - "Vissi d'arte"	Adelina Agostinelli 30009
B-174	- La Bohème - "O soave fanciulla"	Agostinelli and Parola 30010
B-175	- Benvenuto Cellini - "Petie pour moi"	M. Duclos 30011
B-176	- La Favorita - "Leonore viens"	Louis Nucelly 30012
B-177	- Romeo et Juliette - "Ah! leve toi soleil"	Gaston duBois 30013
B-178	- L'Africaine - "O Paradiso"	Florencio Constantino 30014
B-179	- Ernani - "Infelice"	Luigi Lucenti 30015
B-180	- Cavalleria Rusticana - "Voi lo sapete"	Ester Ferrabini 30016
B-181	- La Tosca - "E lucevan le stelle"	Riccardo Martin 30017
B-182	- I Puritani - "Suoni la tromba"	Ernesto Caronna and Luigi Lucenti 30018
		Marguerite Sylva 40010
B-183	- Freischütz - Grand Air d'Agathe	Florencio Constantino 30019
B-184	- Carmen - "Romance de la fleur"	Blanche Arral 35004
B-185	- Romeo et Juliette - Valse	Ernesto Caronna 30020
B-186	- Hamlet - Brindisi	Walter Soomer 30021
B-187	- Tannhäuser - "Blick ich umher"	

** ADVERTISEMENT **

The first recording on LP by Vernon Dalhart will be available on or about September 1. Although I have not received a list of ALL the tunes, I am assured it will contain his best numbers. The liner notes are being written by Professor Walter Haden of the University of Tennessee - the same man who has written the book about Dalhart. Publication date of the book is not available at this time. The LP will be entitled "Old Time Songs by Vernon Dalhart". The cost is \$5.00, including postage and handling. There is a limited edition of 500 being pressed. If these 500 sell out, other pressings will come forward, and I'm sure other companies will begin re-issuing Vernon Dalhart LP's. This, however, is the FIRST LP by Vernon Dalhart. I'm sure all Country and Western fans will want one.

The sales of these LP's will benefit the Carson J. Robison Memorial Fund. Yes, at the suggestion of Lulubelle and Scotty I will start this Fund. Will it take over 6 years? I hope not. Carson J. Robison was the best stroke of luck Vernon Dalhart had in the recording industry. Together, they made the best team in Country/Western music. Robison also belongs in the Walkway of the Stars and in the Hall of Fame.

Your orders for this Vernon Dalhart LP should be accompanied by a check for \$5.00. The check should be made out to myself, Fred Goldrup, and sent to me at Upper Main Street, Lisbon Falls, Maine 04252. The shipment of the LP's will be made as soon as the LP's are available from the presser. This is a TIMELY issue that I know will sell out fast, as I have been strongly told Nashville is sorry I cannot be there in October for the Country Music Association awards show. I cannot be completely sure, of course, that Dalhart will enter the Hall of Fame, but I have this strange feeling - - - - - Watch the Awards Show to see if this feeling is correct, and get that check off TODAY to insure your copy of the FIRST PRESSING of the FIRST LP by Vernon Dalhart.

WANTED:

Edison Diamond Discs:

- 51744 Strolling Yodler/Yodelin' Bill (Bernard and Kamplain)
- 51755 The Pump Song/Lunatic's Lullaby (The Happiness Boys)
- 51502 Susie Ann/Turkey in the Straw (Blue Ridge Duo)
- 51515 Blue Ridge Blues/Lonesome Road Blues (Blue Ridge Duo)
- 51611 Got the Railroad Blues (Gene Austin)/Casey Jones (Vernon Dalhart)

Victor Records:

- 17931 Old Country Fiddler & Book Agent (C.R. Taggart)/Moving Pictures at Punkin Center (Cal Stewart)
 - 18099 Plain Old Kitchen Chap/Stock in the Tie-Up (C.R. Taggart)
- Records should be in E / or better, PLEASE. Fred Goldrup, Upper Main Street, Lisbon Falls, Maine 04252

Wanted: Any records/cylinders of Irish accordion or fiddle; Outside horn phonographs, cylinders in good condition (will buy lots); Phonograph memorabilia. Steven Ramm, 5 Morningside Drive, Trenton, New Jersey 08618.

Will trade Edison Standard cylinder Phonograph for Atwater Kent "Breadboard" Radio models 5 or 9. Will pay \$100 for any other factory wired Atwater Kent "Breadboard" Radio in restorable condition. Please send photo. N. A. Parsons, 22 Forest St., Branford, Ct. 06405

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Wanted: lid for Victor school machine XXV. I need the lid that stayed on the machine, not the one that came off and hung on the side. Also need lid support. Phonographs wanted: Victor II, IV, VI, O, M.S., N. Horns wanted: signet #10 or #11, Opera, any original flowered horn. Please state price and condition. Jack Hanson, 15107 Little Spokane Dr., Spokane, Washington 99208

UNIQUE AND NOVEL:

Steve Ramm is making his unusual note cards available to all collectors at very attractive prices. The card is a high quality, stiff paper with a picture of an elderly gent sitting in a rocking chair with a Graphophone Grand at his side. Apparently he is giving open-air concerts, as the scene is the front porch. The Cards were printed from an original 1904 glass negative and will surely attract comments from your correspondents.

When folded, cards measure 4½ by 5½ inches and they come with envelopes.

Prices: 20¢ each (minimum order of 10) plus 25¢ postage.

Steve Ramm
5 Morningside Drive
Trenton, N.J. 08618

Dalhart Memorial

Fred Goldrup reports that after many years of work towards the goal, Vernon Dalhart has finally been installed in the "Walkway of the Stars" at the Country Music Hall of Fame in Nashville. The event took place last June and Fred was on hand to witness the ceremonies.

Frank Jones, Chairman of the Board of Directors of the Country Music Foundation, gave a brief address at the occasion. In it he pointed out how one man, Fred Goldrup, had organized and conducted the campaign to raise the necessary funds.

Undoubtedly Fred's final success was due to his article in the winter GRAPHIC as well as to those who generously supported his project through donations and purchases. Whether or not one is a Dalhart fan, it was obvious that his contribution to the field of country music had been ignored for too long. Mr. Goldrup is to be congratulated for his ceaseless efforts in gaining this recognition.

 For Sale - Records, 78's, Pre-1930's All Kinds, Red Seal, etc., but mostly popular. Free list send to: RECORDS, R.R. 1, Box 54, Vestal, New York 13850

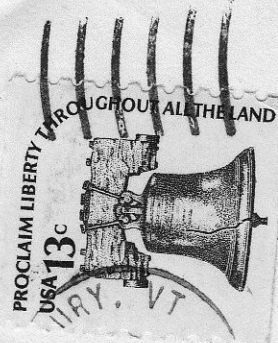
Wanted:

Pre-1930 radio parts, knobs, panels, chassis, tubes, or other small parts. Robert Ireland, RFD #4, Box 144, Pleasant Valley, N.Y. 12569

NML matrix notes (cont):

- 4510 from Emerson 02033-X by Stanislaw Berini
- 19102 this is probably an Olympic catalogue number; seen on Oriole 194 by Henriette Wakefield; also found on Symphony Concert Record 21160 as by Mary Vernon.
- 19108 from Olympic 19108 and Claxtonola 80056 by Regina Vicarino
- 41377 on Regal 9170 by Max Bloch
- 41598 probably also on Regal 9170 by Max Bloch

Please continue to send any NML listings, comments, etc., to Dave Cotter, 225 Brookside Avenue, Santa Cruz, California 95060. And stay tuned for part five of this continuing series.



THIRD CLASS
 (Printed Matter)

NA PCO
 133 Main Street
 St Johnsbury
 Vermont 05819

.....
 We will try to devote more space in future issues to the Canadian Victor series which some of you have found as fascinating as we have. You may also be interested to know that the Edison Amberol series will be concluded shortly when the remaining handful of concert and operatic records appear.